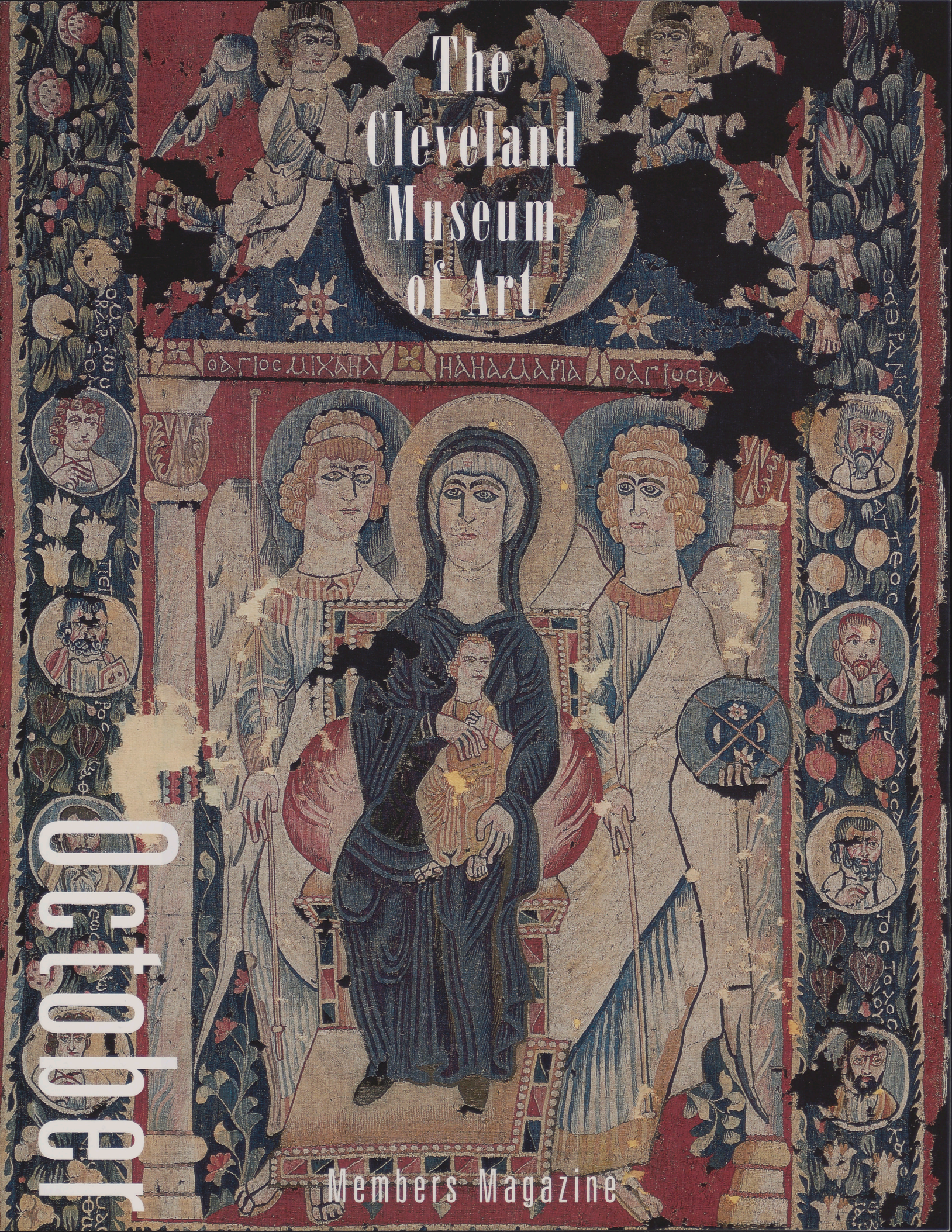
The Cleveland Museum of Art



October

Members Magazine

Current Exhibitions

Cover: Icon of the Virgin, *a unique sixth-century wool tapestry from Egypt's Byzantine period, is one of very few Christian icons to survive the systematic destruction of religious images during the eighth and ninth centuries (188 x 119.4 cm, Leonard C. Hanna Jr. Fund 1967.144). It is on display in the museum's newly dedicated Robert P. Bergman Gallery.*

MASTER DRAWINGS FROM THE CLEVELAND MUSEUM OF ART

Gallery 101, through October 15
Works on paper by the major figures of Western art
Sponsored by National City

FROM REMBRANDT TO RAUSCHENBERG: RECENTLY ACQUIRED PRINTS

Galleries 109–112, through November 26
Important works by Cranach, Picasso, de Kooning, and many others



Charles Marville's View of the Small Grotto toward the Deer Pond, Bois de Boulogne *from 1858 is featured in the installation of 19th-century landscape photographs in gallery 103–104, the first in a new series of exhibitions of photographs from the permanent collection (albumen print from wet collodion negative, 25.1 x 36.4 cm, James Parmelee Fund 1989.27).*

CIRCLES OF REFLECTION: THE CARTER COLLECTION OF CHINESE BRONZE MIRRORS

Gallery 113, through November 26
A survey of 2,000 years of this exquisite art

SHERON RUPP PHOTOGRAPHS: IN MONTANA WITH BETH

Gallery 105, through October 18
The fascination of "the human drama of the obvious"

YASUHIRO ISHIMOTO PHOTOGRAPHS: TRACES OF MEMORY

Gallery 105, October 21–January 3, 2001
Evocative images of clouds, leaves, and footprints

CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

Lower Level/Education, through 2000
Photos and drawings from the archives document the 1916 building's design and construction
Supported by Patron Sponsors Leigh and Mary Carter

From the Director

Dear Members,

If you have not yet visited the renovated Early Christian and Byzantine gallery, renamed to honor the memory of Robert P. Bergman, I urge you to do so. The works in this gallery held a special significance for Bob, who found great fascination in the centuries-long period of fitful evolution from Classical to Christian culture that is embodied in these collections. The new installation elucidates this cultural confluence to wonderful effect, thanks to a new thematic organization, informative gallery texts, and much improved display cases and lighting. We are proud and Bob Bergman would be too.

There is still time to visit *Master Drawings from the Cleveland Museum of Art,* the first exhibition to celebrate the museum's extraordinary collection of drawings. Our drawings are frequently published and borrowed for exhibitions, and are revered by scholars and collectors around the world. However, this exhibition is a rare event for visitors and for the staff: not even our own curators have had the opportunity to view these 120 works together in one display. The show extends through October 15, after which it will travel to the Pierpont Morgan Library in New York and the Museum of Fine Arts in Houston.

Music has been a part of the life of the museum since its earliest days, adding an important dimension to the visual aesthetics of our collections and exhibitions. Two major music series begin this month. The department of musical arts has outdone itself again with a varied and high-quality Gala Music Series that brings stellar classical musicians to Gartner Auditorium, continuing a decades-long tradition. Meanwhile, the acclaimed VIVA! series from the performing arts department enters its second season with another selection of performers from around the globe. Subscriptions to both series are still available, as are single tickets. I note also that the Jazz on the Circle series, a collaboration between the museum and the Musical Arts Association, is back again this year, with half of the concerts here and half at Severance Hall.

I call your attention to two more upcoming events: On November 14, the Cleveland Arts Prize ceremony will be held here, including presentation of the first Robert P. Bergman Prize. Call 440–423–1652 for reservations and information. Look for more details next month. Then Sister Wendy Beckett, the British nun whose PBS programs and books on art museums have captured the public imagination, arrives for a special talk on November 16 at 6:30. She will be interviewed by the *Plain Dealer*'s art and architecture critic Steven Litt. Tickets are required; museum members may acquire them before the general public. Her series on the great American museums will first air in the spring—and our museum is one of six she selected.

Sincerely,

Katharine Lee Reid

Katharine Lee Reid, Director



Chief Curator Diane De Grazia and Associate Curator of Drawings Carter Foster examine works in in preparation for the Master Drawings *exhibition. Light-sensitive works on paper spend most of their time in special boxes, as seen in this prints and drawings storage area.*

Sailing to Byzantium



Jonah Praying *is part of a five-piece group of sculptures commonly known as the "Jonah Marbles," since four of the figures relate to the biblical story of Jonah (h. 47 cm, John L. Severance Fund 1965.240). The ensemble astonished the art world when introduced publicly in 1965, not only for its superb quality and condition, but also for its very survival from third-century Asia Minor. It is possible that these figures originally formed part of a fountain ensemble in a private villa's garden.*

Images, like words, shape our perception of civilization. Early Christian and Byzantine art was, and still remains, profoundly moving to the observer. It was an art that was made to be gazed at long and passionately. Today, some 500 years after the fall of Constantinople, the word "Byzantium" is infused with a sense of remoteness, awe, and mystery. The artistic images produced by this unique, classically based Christian civilization are at once foreign and familiar, personal and deeply subjective.

To understand this art, it is important to keep several factors in mind. First, the time scale that is involved, which spans roughly one and a half millennia, the first three-quarters of the Christian era. Second, the geographical range that is covered. Eastern Christendom encompassed at various times diverse territories: Greece, the Balkans, Asia Minor, Armenia, Georgia, Syria, Palestine, Sinai, Egypt, and parts of Italy. With the conversion of Russia in the tenth century, this culture spanned from the Red Sea to the Baltic and from the deserts of Egypt to the frozen wastes of the Arctic.

At the center of this world was the imperial city of Constantinople, founded by Constantine the Great in 324 as his new Rome. For over 1,000 years this city remained the jewel of Christendom and a center for the production of deluxe arts—mosaics, silks, jewelry, gold and silversmithing, enameling, ivory carving, manuscript and icon painting. The artistic products of the

Byzantine world were the envy of the Latin west to which they were sometimes exported and where they wielded great influence upon European artists. The icon, with its simple, easily adaptable composition, became a root-form of the European painting.

The first Christian artists were faced with serious questions. How do you picture God? What shape should a church be? Inside, what forms of decoration are appropriate? The solutions they devised are visible to us today in museums and churches scattered around the world. The art of the first Christians was adapted from the classical forms of Roman art. To cloak the images of their faith, they developed a visual language of symbolic meaning through images like the fish, the palm, or the peacock. Over time, Byzantine artists incorporated art into their religious ritual through the use of sacred images called icons, and also by transforming their liturgical and devotional objects into engaging works of art.



Believed to be one of the ten best examples to survive from the Middle Byzantine period (ca. 843–1204), this ivory plaque was undoubtedly modeled after a painted icon or monumental mosaic from a public space (25.5 x 17.5 cm, Purchase from the J. H. Wade Fund 1925.1293). While the West commonly refers to the central figure as the Virgin Mary, in Byzantium her title was Theotokos *("God-bearer" or "Mother of God").*

The Cleveland Museum of Art is world renowned for its highly important collections in this field, including such objects as the extremely rare *Sabas Cross, Constantinian Jewels, Beth Misona Treasure, Ivory Plaque of the Mother of God,* and especially the unique *Jonah Marbles* and the textile *Icon of the Virgin.* These objects capture the sublime essence of the Early Christian and Byzantine world and may now be rediscovered in their beautifully renovated gallery. Members and patrons of the museum may recall the skill and passion with which our late former director, Robert Bergman, gave informal talks in this gallery. Through these gallery talks, Bergman, a Princeton-trained specialist in Early Christian and Byzantine art, advocated a deeper understanding of these objects, elucidating their many mysteries, and identifying several as his personal favorites. The newly named Robert P. Bergman Gallery is dedicated to his memory.

■ Stephen N. Fliegel, Associate Curator of Medieval Art

The coin-set pendant above is part of what must have been one of the most elaborate gold pectorals, or necklaces, produced during the era of Constantine the Great (306–337) (9.1 x 9.8 cm, Leonard C. Hanna Jr. Fund 1994.98.1). It represents the finest quality goldsmith work to have survived from that epoch.





These four silver objects form what is now called the Beth Misona Treasure after the town or settlement in Syria for which they were originally made in about 500–700. Each of the three chalices is embellished with an embossed portrait bust of Christ, the Virgin, and Saints Peter and Paul (h. of chalices: 16.9 cm, diam. of paten: 32.4 cm, Purchase from the J. H. Wade Fund 1950.378–81).

Collecting Fever



Head of a Woman in Profile, *a graphite drawing by the French artist Pierre Jean David d'Angers (1788–1856), is a fine example of a museum-quality work that remains within the means of most private collectors (20.6 x 15.8 cm, Gift of the Painting and Drawing Society 2000.40).*

Conceived to foster interest in collecting European and American paintings and drawings made before 1945 and to aid the museum's acquisition of these works, the Painting and Drawing Society—CMA's newest support group—began modestly in early 1999 and has grown to include 89 members. We had envisioned presenting four to six programs a year, including a trip to New York. However, by the second year, enthusiasm took us to both New York and Paris, increased our program schedule to an event each month from September through June, and saw the publication of the first newsletter. Painting and Drawing Society members have enjoyed lectures by curators, dealers, and collectors as well as tours of exhibitions, commercial galleries, and private collections. The group is large enough to comfortably include both fledgling and experienced collectors of all ages, as well as those who just want to learn.

> The Painting and Drawing Society includes fledgling and experienced collectors of all ages, as well as those who just want to learn.

Like other support groups affiliated with the museum, we have sponsored lectures open to the general public as part of our educational mission. Lectures so far have included specific topics relating to the collecting of old master and American paintings and drawings. Our visits to collectors' homes have been not merely informative but have given members a taste of the collecting bug. In fact, the bug has begun to bite. On our New York and Paris trips, various members purchased works for their collections. What has been most surprising to a number of them is that many paintings and drawings *can be affordable.* With the aid of the curatorial liaisons—included with me are Henry Adams, Sylvain Bellenger, Carter Foster, and William Robinson—new collectors have been born.

In Paris, the traveling members were so enthusiastic that they suggested the purchase of a drawing for the museum. This first gift from the society is a beautiful profile portrait drawing of a woman from the first half of the 19th century. The artist, David d'Angers, was trained as a sculptor and his drawings were primarily studies to be transferred to this three-dimensional medium. Although no sculpture of this woman is known, it is reminiscent of d'Angers' portrait medallions, such as one by him already in the museum. The drawing will be the third work by d'Angers to enter the collection. Besides the portrait medallion, the museum has a sculpture by the artist.

The beauty of this drawing lies in the simple and delicate use of the dark graphite and the decorative swirling motion of the hair and comb contrasted with the starkness of the woman's sleek, aquiline profile. By portraying her head alone, ending just below the swan-like neck, d'Angers created a representation of timeless beauty. This drawing, desired by the curators for the museum's collection, was purchased with limited funds. It is of museum quality, but of the private person's pocketbook. Paintings and drawings like this are available for the collector. With the education afforded by the society's lectures and tours and the encouragement and advice of the curators, we hope to build another generation of collectors in the Cleveland area who will become the future backbone of our museum in the 21st century.

■ Diane De Grazia, The Clara T. Rankin Chief Curator



d'Angers' bronze portrait medallion of Charles-Antoine Pigault de l'Epinay (1753–1835), made in 1831 (diam. 14 cm, Purchase, Lawrence Hitchcock Fund 1982.59)

Circles of Reflection



Despite the plenitude of mythical figures depicted on this Eastern Han mirror of the late second century, the craftsman refused to relent. Even at the mirror's border, he decided to include a narrow pictorial band filled with winged dragons, a chariot, a tiger with rider, elegant paired birds, a giant tortoise, and other creatures and figures that revolve in an endless chase (diam. 15 cm, Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1995.333).

CIRCLES OF REFLECTION: THE CARTER COLLECTION OF CHINESE BRONZE MIRRORS
September 17–November 26

Currently on view is a selection of nearly 100 Chinese bronze mirrors from the collection of Drs. Thomas and Martha Carter. Donated in honor of Sherman Lee, museum director from 1958 to 1983, this collection is known for its depth and exceptional variety. In chronological terms, the mirrors span more than 2,000 years. The earliest of them are from the period known as the Warring States (475–221 BC); the most recent was made around 1800.

Early bronze mirrors, however humble in casting and in form, tended to be associated with the royal courts. They then made their way toward broader acceptance across the vast territory in China known as the Central Kingdom. Bronze mirrors were used for much more than cosmetic purposes. Many were intended as gifts, and some were regarded as tokens of affection. Mirrors were known to have played a political role, as tribute to the throne or as an instrument of diplomacy. The famous story of an imperial gift of more than 100 mirrors to Beimihu, a woman ruler in circa third-century Japan, was one such instance, and also helps to illustrate the spread and influence of the Chinese mirror on neighboring states in East Asia. Some mirrors carried religious significance; still others served mythical, or even magical, purposes. They were occasionally incorporated into architectural dec-

orations, and at least one surviving pagoda in northern China displays an extensive use of mirrors on its exterior.

Symbolically, the mirror was held in high esteem: as kin to the sun and the moon, its light was believed to penetrate to the depths of the human soul. In a society that valued the lessons of history, the impartiality of the mirror was a keenly felt paradigm. Even in death, mirrors remained important objects. They were buried with their owners, either as a personal memento or as a source of illumination in the netherworld.

The Chinese mirror tradition emphasizes the circular shape above all others. Regardless of variations (lobed and foliated, as well as the occasional square or cruciform shape), circular mirrors were by far the most popular, and the revolving decorative patterns often found on mirror backs reflect that preference. Thus a mirror's design may be viewed in a clockwise fashion, or perhaps counterclockwise, or sometimes both. It may be seen from a centripetal or a centrifugal standpoint. Tang mirrors of the eighth century sometimes adopted a pictorial motif, with a set viewpoint and balanced images. With that development, Chinese bronze mirrors embraced a narrative approach. From time to time, cosmic images came to the fore in mirror design, and some mirror inscriptions claimed that the object was indeed such a cosmogram, carrying the message that heaven is round and earth square. Similarly, deities and immortals, protectors and guardians, whether in human guise or in animal forms, appeared on mirror backs to lend support and protection to the users. Given the richness and variety of the decorative repertory, and the sundry forms of life and existence that these mirrors portrayed, it may indeed be said that the world of the mirror is also the mirror of the world.

A scholarly catalogue of the collection is nearing completion, and next month the museum will host a symposium on the subject of bronze mirrors. Supported by a grant from the Chiang Ching-kuo Foundation for International Scholarly Exchange, the symposium (November 4, 2000) will feature distinguished speakers from the United States and abroad.

■ Ju-hsi Chou, Curator of Chinese Art

A single scaly dragon intertwines around this Tang mirror's knob, turning it into the proverbial pearl. The divine creature twists and turns with compressed vitality and dynamism—a simple, effective design (diam. 10.2 cm, Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1995.367).



Circle above and square below: These are symbolic of heaven and earth. In the middle are the Eight Trigrams, making clear [the forces of] yin and the yang. . . . *Thus begins this mirror's inscription in the outer band, which helps to clarify the meaning of the diagrams. Heaven is above in the circle with the eight trigrams and the sun and moon. Earth is below in the square where the oceans and rivers surround the continents and mountains, depicted as four interlocking T's. This combination articulates the cosmology of mid to late eighth-century Tang China (diam. 22.5 cm, Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1995.351).*





Film

Buñuel: Mexican Rarities

The late, great, prolific Spanish filmmaker Luis Buñuel (1900–1983) made two-thirds of his 32 films in Mexico, but only a handful of the best-known ones (*Los Olvidados, The Exterminating Angel, Simon of the Desert,* et al.) ever get shown. Among the others are purely commercial comedies and melodramas that nevertheless bear traces of his distinctive personality and anti-establishment leanings. This month, as part of Cleveland's Festival Hispano and in honor of Buñuel's centennial year, we present six of the master's least-shown Mexican films of the 1940s and 1950s. In them you will recognize many of the director's themes and trademarks: irreverent humor (*The Great Madcap* and *Daughter of Deceit,* the 4th), bourgeois hypocrisy in the face of sexual promiscuity and perversity (*Susana* and *A Woman Without Love,* the 11th), societal savagery (*El Bruto,* the 25th), and surrealism (*Illusion Travels by Streetcar,* the 18th).

The month's other films include two Cleveland premieres: the award-winning Australian thriller *The Interview* (the 6th and 8th) and the Swedish bird's-eye documentary *Kestrel's Eye* (the 20th and 22nd). (The Merchant-Ivory production *Cotton Mary,* a September holdover and premiere, also receives another screening on the 1st.) For Halloween there's a new, restored print of Roman Polanski's *Macbeth* on the 27th and 29th. And veteran Hollywood director Richard Fleischer makes a special personal appearance on the 15th with his 1954 masterpiece *20,000 Leagues Under the Sea.* Co-sponsored by the Cleveland Cinematheque, the event will take place across the street from the museum at the Cleveland Institute of Art. As a prelude to his visit, the museum will screen Fleischer's *The Vikings* on the 13th. Admission to film programs is $4 CMA members, $6 others.

Polanski's Macbeth

1 Sunday

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *Cotton Mary* (USA, 1999, color, 125 min.) directed by Ismail Merchant, with Greta Scacchi, Madhur Jaffrey, and James Wilby. An Anglo-Indian nurse in 1954 India conspires to take over the British household in which she works. Cleveland premiere. $6, $4 CMA members

Family Express 2:00–4:30 *Reflections of Medieval Magic*

Curator's Recital 2:30 *Karel Paukert,* organ. Works by Jewish composers

3 Tuesday

Highlights Tour 1:30 *CMA Favorites*

4 Wednesday

Gallery Talk 1:30 *Master Drawings from the CMA.* Pat Ashton

Film 6:00 *The Great Madcap* (Mexico, 1949, b&w, subtitles, 90 min.) directed by Luis Buñuel. *Daughter of Deceit* (Mexico, 1951, b&w, subtitles, 80 min.) directed by Luis Buñuel. Double-feature of Buñuel comedies. The first is a farce in which members of a rich man's family pretend that they are poor in order to stop the man's extravagant spending. In the second, an extremely jealous man disowns his daughter. $6, $4 CMA members

Adult Studio Begins 6:00–8:30 *Drawing Sculpture.* Seven Wednesdays through November 15. Sculpture throughout the galleries provides inspiration for this evening drawing experience using various dry media. Fee (includes parking) $50 CMA members, $100 others. Students purchase materials (list will be provided). Call extension 461 to register. Limit 15

Preconcert Lecture 6:30 *Ross Duffin* gives a free talk in the lecture hall

Gala Music Concert 7:30 *The Ensemble Corund* and *Capriccio Basel, Stephen Smith,* director. Observe the 250th anniversary of the death of J. S. Bach when two of Switzerland's finest early music ensembles come together to perform his magnificent *B-minor mass.* $20 or $18; museum and Musart Society members, senior citizens, and students $16 or $14; special student rate at the door only $5

5 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

6 Friday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 6:00 *Master Drawings from the CMA.* Pat Ashton

Guest Lecture 6:00 *Problems and Perspectives in Collecting Italian Drawings,* Jean Goldman, Adjunct Professor, the Art Institute of Chicago. Sponsored by the Painting and Drawing Society

Film 7:00 *The Interview* (Australia, 1998, color, 103 min.) directed by Craig Monahan, with Hugo Weaving and Tony Martin. A cop and a suspected serial killer play psychological games with each other during an extended interrogation. This riveting cat-and-mouse thriller won Australian Film Institute awards for Best Film, Best Actor (Weaving), and Best Original Screenplay. Cleveland premiere. Repeats Sunday, October 8. $6, $4 CMA members

7 Saturday

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *Dizzy Gillespie Alumni All-Star Band.* The 17-member band, featuring Jon Faddis and Randy Brecker, celebrates the legacy of the inventor of Bebop and pioneer of Latin jazz. For tickets and info call 216–231–1111. There is a preconcert lecture at 7:00

Education

An **Early Christian/Byzantine Lecture Series** in memory of Robert P. Bergman takes place Sundays at 1:30. On Sunday the 15th is *Image and Symbol: The Holy Sepulchre in Early Christian Art and Its Origin,* by Bezalel Narkiss from the Hebrew University of Jerusalem's Center for Jewish Art. On the 22nd is *Icons: An Egyptian Story* with Thomas F. Matthews from New York University. On the 29th is *Byzantine Ivories*, by Anthony Cutler of Pennsylvania State University. Four other **Guest Lectures** round out the month. On Friday the 6th at 6:00 is *Problems and Perspectives in Collecting Italian Drawings,* by Jean Goldman from the Art Institute of Chicago. On Wednesday the 18th at 7:00 is a textile lecture by Renee Harris**.** At that very same time is an archaeology lecture, *Sailing the Wine-Dark Sea: International Trade and the Bronze-Age Aegean* by Eric Cline of the University of Cincinnati. And at 6:00 on Wednesday the 25th is *Contemporary Latin American Art,* with Paolo Herkenhoff, Museum of Modern Art (co-sponsored by the Contemporary Art Society).

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. And for the afterwork crowd, stop in for our new series of 6:00 **Friday-Evening Thematic Gallery Talks.** Check listings for specific topics. Don't miss a repeat of last month's **Afternoon with Jewish Art,** Sunday the 29th.

Sun-hee Choi's monthly **All-day Drawing Workshop** is 10:30–4:00 Saturday the 21st ($20 CMA members, others $40; includes materials). An **Adult Studio,** *Drawing Sculpture,* begins Wednesday the 4th at 6:00–8:30 and runs weekly through November 15 ($50 CMA members, $100 others; students purchase materials; limit 15). Fees include parking. Call extension 461 to register.

Four **Family Express** programs titled *Reflections of Medieval Magic* are Sundays the 1st, 8th, 22nd, and 29th from 2:00 to 4:30. On Sunday the 15th, we have **If These Walls Could Talk** from 2:00 to 3:00 with *Things That Go Bump in the Night,* followed by a **Family Express** workshop from 3:00 to 4:30, *Mirror, Mirror.* A new **Video** title begins each Tuesday and runs continuously.

Finally, note two conferences on successive weekends. On Saturday, November 4, 9:00–4:00 is *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* ($25 CMA members, $35 others). And Saturday the 11th, 9:00–3:00 is *Success by Design: The Schreckengost Legacy* (free). Tickets are at the ticket center.

8 Sunday

Gallery Talk 1:30 *Master Drawings from the CMA*. Pat Ashton

Film 2:00 *The Interview* (see October 6). $6, $4 CMA members

Family Express 2:00–4:30 *Reflections of Medieval Magic*

Curator's Recital 2:30 *Karel Paukert,* organ. Baroque music for organ and harpsichord

10 Tuesday

Highlights Tour 1:30 *CMA Favorites*

11 Wednesday

Gallery Talk 1:30 *Holy Space: The Byzantine Church.* Mary Woodward

Film 6:00 *Susana* (Mexico, 1951, b&w, subtitles, 82 min.) directed by Luis Buñuel. *A Woman Without Love* (Mexico, 1952, b&w, subtitles, 85 min.) directed by Luis Buñuel. Two Buñuel melodramas about unfaithful women. In the first, a teenage temptress wreaks havoc among the men in a respectable farm family. In the second, a young wife's extramarital affair has long-lasting repercussions. $6, $4 CMA members

12 Thursday

Highlights Tour 1:30 *CMA Favorites*

13 Friday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 6:00 *Holy Space: The Byzantine Church*. Mary Woodward

Film 7:00 *The Vikings* (USA, 1958, color, 114 min.) directed by Richard Fleischer, with Kirk Douglas, Tony Curtis, Ernest Borgnine, and Janet Leigh. Viking half-brothers duke it out for the throne of Northumbria in this handsome, rousing, action-packed spectacle. New 35mm scope print! Meet Richard Fleischer, the film's director, on Sunday, October 15. $6, $4 CMA members

14 Saturday

Highlights Tour 1:30 *CMA Favorites*



Studio classes take cues from Master Drawings *works such as* Costumed Dancers Performing in a Garden Tavern *by Gabriel de Saint-Aubin (French, about 1760, brush and brown and gray wash, with gouache, watercolor, and traces of graphite, 19.8 x 31.3 cm, Purchase from the J. H. Wade Fund 1966.124).*

Music

On Wednesday the 4th at 7:30 is the inaugural **Gala Music Concert** of the season, with *The Ensemble Corund* and *Capriccio Basel*, Stephen Smith, director ($20 or $18; museum and Musart Society members, senior citizens, and students $16 or $14; special student rate at the door only $5). Preconcert lecture by Ross Duffin at 6:30 in the recital hall. The 2000–01 Gala Music Series features outstanding performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. **The Ysaÿe String Quartet** with Franklin Cohen, clarinet, perform Mozart's *Quintet for Clarinet and String Quartet* (November 8); **Boston Camerata** under the direction of Joel Cohen offers a rare rendition of Medieval songs from the 13th-century *Carmina Burana* manuscript (November 15); soprano **Julianne Baird** and the **Aulos Ensemble** present "An Early Music Christmas" (December 6); Austrian baritone **Wolfgang Holzmair** makes his museum debut with works by Haydn, Mozart, Beethoven, Szymanowski, Roussel, and R. Strauss (January 31); **Olivier Latry**, *organiste-titulaire* of Notre-Dame Cathedral in Paris plays the McMyler organ (March 7); **Quatuor Parisii** performs works by Boulez, Ravel, and Mozart (April 4); and finally, internationally acclaimed violinist **Pamela Frank** and pianist **Claude Frank** (her father) come together for the concluding concert (April 11). Call the ticket center to order your subscription or receive a Gala Music Series flier.

Musart Matinée Series

On Sunday the 15th at 2:30 in the interior garden court, *St. Paul's Choir*, soloists, and instrumentalists conducted by Steven Plank perform Giuseppe Carissimi's (1605–1674) masterwork, the oratorio *Jephte*. Organist *Janette Fishell* offers a lecture/performance on Friday the 27th at 7:30 with works by Petr Eben. She leads a Masterclass beginning Saturday morning the 28th at 10:30 at St. Paul's Episcopal Church in Cleveland Heights. And on Sunday the 29th at 2:30 are baritone *Stephen Salters* and pianist *Shiela Kibbe*.

Curator's Recitals by *Karel Paukert* are at 2:30 on Sundays the 1st, 8th, and 22nd. Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

15 Sunday

Gallery Talk 1:30 *Holy Space: The Byzantine Church.* Mary Woodward

Guest Lecture 1:30 *Image and Symbol: The Holy Sepulchre in Early Christian Art and Its Origins.* Bezalel Narkiss, Nicolas Landau Professor Emeritus of Art History, The Hebrew University of Jerusalem, Center for Jewish Art

Film 2:00 *20,000 Leagues Under the Sea* (USA, 1954, color, 127 min.) directed by Richard Fleischer, with Kirk Douglas, James Mason, Paul Lukas, and Peter Lorre. Veteran filmmaker Richard Fleischer answers questions after a screening of his underwater Jules Verne adventure set on Captain Nemo's atomic-powered submarine, the *Nautilus*. Newly restored scope and stereo print, courtesy of the Walt Disney Co. (Scott MacQueen). Co-presented by and also shown at the Cleveland Cinematheque, 11141 East Boulevard. $6, $4 CMA members (tickets at either location). Special thanks to Charles Steiner of the Cleveland Clinic Foundation for making Mr. Fleischer's appearance possible

If These Walls Could Talk 2:00–3:00 *Things That Go Bump in the Night*

Concert 2:30 *St. Paul's Choir,* soloists, and instrumentalists conducted by *Steven Plank* perform Giuseppe Carissimi's (1605–1674) masterwork, the oratorio *Jephte*

Family Express 3:00–4:30 *Mirror, Mirror*

17 Tuesday

Highlights Tour 1:30 *CMA Favorites*

18 Wednesday

Gallery Talk 1:30 *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors.* Joellen DeOreo

Textile Lecture 7:00 *Feltmaking in Review.* Renee Harris

Guest Lecture 7:00 *Sailing the Wine-Dark Sea: International Trade and the Bronze-Age Aegean.* Eric Cline, University of Cincinnati. Sponsored by the Cleveland Archaeological Society and Friends of AIA

Film 7:30 *Illusion Travels by Streetcar* (Mexico, 1954, b&w, subtitles, 90 min.) directed by Luis Buñuel. Two mechanics roam the city in a commandeered streetcar. $6, $4 CMA members

19 Thursday

Highlights Tour 1:30 *CMA Favorites*

20 Friday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 6:00 *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors.* Jean Graves

Performance 7:30 *Bulgari: Music and Dance of Bulgaria*. Led by Georgi Doichev of the Philip Koutev Ensemble *(Le Mystère des Voix Bulgares), Bulgari* features the leading Thrace vocalist Radostina Kuneva of the National Radio and Television Ensemble. Music by Georgi Andreev, director of the National Ensemble. Cleveland debut. Tickets $22 and $19 CMA members, $26 and $22 others



VIVA! Concerts and Jazz on the Circle

The first **VIVA! Concert** of the season is *Bulgari: Music and Dance of Bulgaria,* Friday the 20th at 7:30. Known for its exuberant energy and virtuoso performances, the ten-member ensemble boasts of some of the finest musicians and traditional dancers from Bulgaria. Led by Georgi Doichev of the Philip Koutev Ensemble (*Le Mystère des Voix Bulgares*), *Bulgari* features the leading Thrace vocalist Radostina Kuneva of the National Radio and Television Ensemble. Georgi Andreev, director of the National Ensemble, has composed the music. The ensemble has performed throughout Bulgaria and in the U.S. at venues such as the Kennedy Center and UCLA. This is their Cleveland debut. Tickets are $22 and $19 for CMA members, $26 and $22 others.



Bulgari: Music and Dance of Bulgaria

The season's first **Jazz on the Circle Concert** features the *Dizzy Gillespie Alumni All-Star Band,* Saturday the 8th at 8:00. For tickets and info call 216–231–1111.

Coming Next Month

Coming up on Friday, November 3 at 7:30 is the U.S. premiere of *Flamenco de la Luna: La Macanita & Concha Vargas.* Tickets are $26 and $22 for CMA members, $30 and $26 others. Then on the 17th at 7:30, don't miss the Cleveland debut of *Fado: Passion Songs of Portugal: Vocalist Mísia and Ensemble* ($22 and $19 CMA members, $26 and $22 others).

Left: The Ensemble Corund *and* Capriccio Basel

Film 7:30 *Kestrel's Eye* (Sweden, 1998, color, 85 min.) directed by Mikael Kristersson. This wordless, hidden-camera film documents a year in the life of two kestrels nesting in a 13th-century church. Cleveland premiere. Repeats Sunday, October 22. $6, $4 CMA members

21 Saturday

All-day Drawing Workshop 10:30–4:00 Sun-hee Choi's intensive class is for beginners to advanced students ($20 for CMA members, others $40, fee includes materials and parking). Call ext. 461 to register by Friday the 20th

Highlights Tour 1:30 *CMA Favorites*

22 Sunday

Gallery Talk 1:30 *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors.* Jean Graves

Guest Lecture 1:30 *Icons: An Egyptian Story.* Thomas F. Matthews, Institute of Fine Arts, New York University

Film 2:00 *Kestrel's Eye* (see October 20) $6, $4 CMA members

Family Express 2:00–4:30 *Reflections of Medieval Magic*

Curator's Recital 2:30 *Karel Paukert,* organ. Works by J. S. Bach, Sowerby, and Liszt

24 Tuesday

Highlights Tour 1:30 *CMA Favorites*

25 Wednesday

Gallery 1:30 *How Did They Do That? Materials and Techniques.* Kate Hoffmeyer

Lecture 6:00 *Contemporary Latin American Art.* Paolo Herkenhoff, Museum of Modern Art. Co-sponsored by the Contemporary Art Society

Film 7:30 *El Bruto* (Mexico, 1953, b&w, subtitles, 83 min.) directed by Luis Buñuel. Powerful social drama about a thick-headed slaughterhouse worker who never questions his misguided loyalty to a ruthless, corrupt, exploitative landlord. $6, $4 CMA members

26 Thursday

Highlights Tour 1:30 *CMA Favorites*

27 Friday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 6:00 *How Did They Do That? Materials and Techniques.* Kate Hoffmeyer

Film 6:30 *Macbeth* (Britain, 1971, color, 140 min.) directed by Roman Polanski, with Jon Finch, Francesca Annis, and Martin Shaw. Gripping adaptation of Shakespeare's account of the fall of a Scottish nobleman. New, restored 35mm scope print! *Rated R.* Repeats Sunday, October 29. $6, $4 CMA members

Organ Recital 7:30 *Janette Fishell* offers a program of spiritual works by the Czech composer Petr Eben: *Nedeni Hudba (Sunday Music), Four Biblical Dances,* and *Campana Gloriosae*

28 Saturday

Highlights Tour 1:30 *CMA Favorites*

29 Sunday

Gallery Talk 1:30 *How Did They Do That? Materials and Techniques.* Kate Hoffmeyer

Guest Lecture 1:30 *The Making and Faking of Byzantine Ivories.* Anthony Cutler, Department of Art History, Pennsylvania State University

An Afternoon with Jewish Art 2:00–5:00. $15, $10 CMA members at the ticket center. Tour CMA paintings, then board a round-trip bus to CSU to view Jewish ritual art from area collections
2:00 *Shared Traditions: The Old Testament in the CMA.* Karen Levinsky
3:30 *For Every Thing a Season: Jewish Ritual Art in Cleveland.* Claudia Fechter

Film 2:00 *Macbeth* (see October 27). $6, $4 CMA members

Family Express 2:00–4:30 *Reflections of Medieval Magic*

Recital 2:30 *Stephen Salters,* baritone and *Shiela Kibbe,* piano. The 1999 Naumburg award-winning artist sings works by Ravel, Rachmaninoff, Villa-Lobos, Reuhr, and others

31 Tuesday

Highlights Tour 1:30 *CMA Favorites*

To New Members

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we periodically run this column.

The museum owns more than 36,000 original works of art. What you see on view at any given time is only a portion of the collection. Many works of art are climate-sensitive and must be kept for most of the time in dark, humidity-controlled storage to preserve them for future generations. We also lend works to other institutions, and we periodically remove from display each work of art in the museum for protective treatment in our conservation laboratories. Typically, a few hundred new works are acquired every year.

Accession numbers appear at the end of gallery labels and on captions for illustrations. They refer to the year in which that work of art was acquired (or accessioned) by the museum. For instance, the *Icon of the Virgin* on this month's cover is numbered 1967.144, indicating that it was the 144th work acquired in the year 1967. Just before the accession number is a **credit line,** which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles, change titles, or have no titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

The galleries are arranged chronologically. If you start in gallery 201 (at the top of the stairs near the Museum Store), you can either go forward in time from the ancient Near Eastern works in gallery 202 and move generally clockwise through the museum, or take a right into gallery 243 and go back in time counterclockwise from our collection of contemporary art. The Asian and pre-Columbian galleries, located on the first and lower levels, have their own thematic organizations.

Free maps of the galleries are available at information kiosks throughout the building. They describe generally what kinds of works of art are where and point out the various museum facilities.

Free highlights tours or gallery talks are offered at 1:30 every day and at selected other times. There is no better way to acquaint yourself with the museum collection than to drop in on one of these. Gather in the north lobby and an instructor from the education department will lead you on a 30- to 40-minute trip into the galleries, pointing out the most famous works in the collection (highlights tours) or concentrating on one particular theme. Check your *Members Magazine* or pick up our free monthly *Events* calendar at the museum.

And don't forget to use the **Sight & Sound** CD audio guide (free for members), which includes recorded entries about more than 300 key works in the collection (marked on labels with a headphone symbol).

Members News

Andrea Krist has joined the museum as **Membership Manager.** She brings varied and valuable experience in nonprofit administration and fundraising, including positions with WVIZ-TV 25, the Beck Center for the Cultural Arts, the Great Lakes Theater Festival, and, most recently, John Carroll University. The museum's best wishes go to Andrea's predecessor Kay Levandowski, who resigned in August to have a baby and spend more time with her family.

The Holidays Are Coming! Consider giving the gift of membership. It's a tax-deductible gift that gives all year long! If you're looking for gifts for those who are already members, we suggest ordering store gift certificates using the form included in this issue.



Membership Manager Andrea Krist

Museum members can get discounts on tickets to many events in the **Playhouse Square Performing Arts Series**, now through April 2001. Events range from concerts by Christine Lavin, Mavis Staples, the Canadian Brass, and the Vienna Choirboys to theatrical performances by the Second City National Touring Company and Hal Holbrook. Just mention you're a member of the Cleveland Museum of Art when buying your tickets for $2 off most seats.

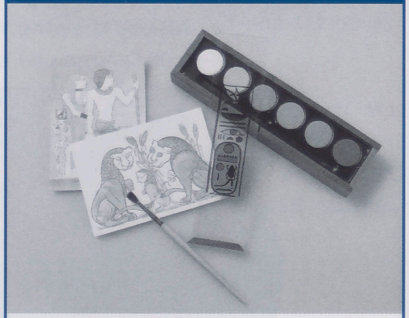
New Members Orientations take place next month on Friday, November 10, 6:15–7:30 and Saturday, November 11, 10:15–11:30. That same weekend, we begin **Members Preview Days** for the Viktor Schreckengost exhibition, Friday evening the 10th, 5:00–9:00, then during regular gallery hours the 11th and 12th (with a reception on Saturday evening). **Members Shopping Days,** with 25% discounts off everything, are concurrent with the Schreckengost preview times. One of Schreckengost's beloved local projects is the group of monumental sculptures he created at the Cleveland Zoo—and in honor of the exhibition, the zoo is offering museum members 10% off a year's membership to the Cleveland Zoological Society.

Reserve your tickets for **A Chat with Sister Wendy,** Thursday, November 16, at 6:30 in Gartner Auditorium. Steven Litt, art and architecture critic for *The Plain Dealer,* will interview the famous British nun. Reserved seating is $25 for members, $35 for nonmembers. Tickets go on sale to the general public October 15. Sister Wendy Beckett is an extraordinary commentator on art whose insightful, engaging PBS programs and books on art museums have captured the public imagination. She has included the Cleveland Museum of Art in her first series on great American museums. The six-episode series will air in the spring of 2001.

We are currently organizing a **Members-only Trip** this fall. If you are interested, call ext. 589.

Feltmaker Renee Harris will teach **Techniques of Feltmaking** in a hands-on class, Thursday and Friday, October 19 and 20, 9:00-4:00 both days. Priority registration is given to members of the Textile Art Alliance, but there may be extra space available. If you're interested, call Amber Anderson at ext. 256 ($150, $120 for TAA members; limit 12).

Now in Store



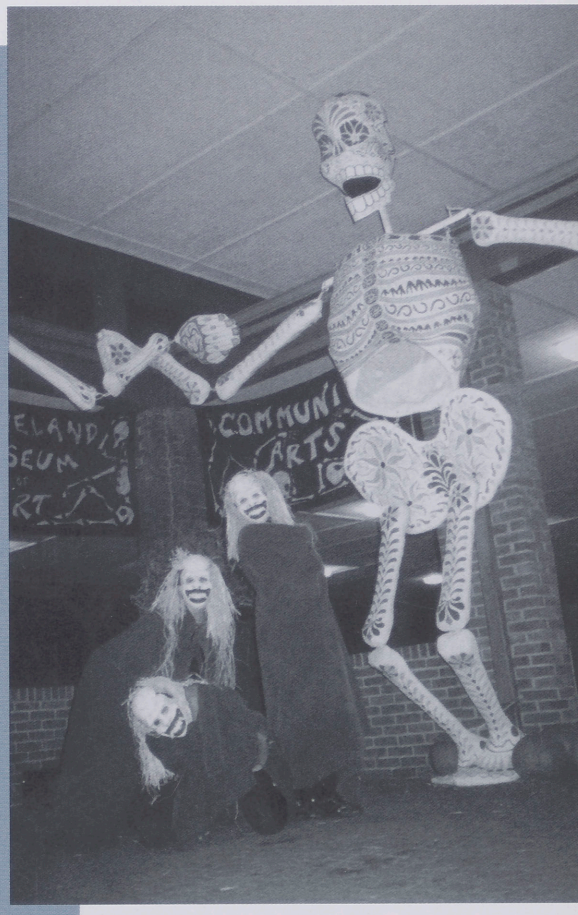
Paint pictures fit for a pharaoh using a kit based on ancient examples found in tombs. Pick up the **Egyptian Paint Set** at a special 20%-off members discount, now through October 31.
$8 (regularly $10)

Education Outreach Programs

The museum strengthens its presence in the community through such efforts as the **Community Arts Festival Outreach** program, which introduces the museum to targeted neighborhoods, promotes museum exhibitions and festivals, and enhances collaborations with community partners. Choosing among giant puppets, stiltdancers, drummers, dancers, art banners, hands-on activities, chalk artists, and collection-inspired *Art Crew* figures, the community arts staff designs what best fits a particular event. You may have seen recent appearances at Tower City Avenue to promote *Faces of Impressionism* and Parade the Circle Celebration, at the Glenville Festival, at Blossom Music Center for the 25th anniversary of the Cuyahoga Valley National Recreation Area, at the African American Family Picnic at Luke Easter Park, at the Playhouse Square Palooza, and at the Tremont Arts and Cultural Festival. Coming up: Giant puppets and dancers will perform for six nights during *Boo at the Zoo,* presented by the Cleveland Metroparks Zoo. Watch them October 20–22 and 27–29.

A brand-new Teacher and School Services program reinvents the extensions exhibition service, one of the museum's very first such efforts: **Art To Go** makes use of the collection of works of art assembled over the decades for educational use. Beginning in September 2000, volunteer teachers visit Cleveland schools with works of art from this collection. Students handle certain objects for a tangible connection to other times and cultures. Curriculum materials provide proficiency connections, with topics ranging from the art of ancient Americas to Renaissance armor. The program reaches schools within a 30-minute one-way commute of the museum. The fee is $50 per class, with some scholarships available. For more information please call the Art To Go hotline at ext. 160.

One more new initiative serves the museum's public within these walls: Anyone interested in more information and requirements for the new **Weekend Docent Program** is invited to attend a general information meeting on Wednesday, October 4 at 7:00. For further information about this exciting new volunteer opportunity call Barbara A. Kathman, coordinator of the docent program, at ext. 475. Leave your name and address and information will be sent to you.



Don't miss our scary giant puppets, the last two weekends in October at Boo at the Zoo.

Unique Seminar for Collectors

Ohio Arts Council
A STATE AGENCY THAT SUPPORTS PUBLIC PROGRAMS IN THE ARTS

Save the date: The **Estate Planning Seminar for Collectors** is Saturday, November 18 at 10:30 am. Collectors of art, antiques, books, cars, and any other type of collectable shouldn't miss this seminar focusing on the special estate planning concerns facing collectors. The seminar and parking are free.

Collections are very tricky assets for an estate to handle, let alone for family members who may not be familiar with the collection and its market. Should you keep your collection together or divide it among heirs and museums? How do you find qualified appraisers, insurance, care, and conservation? We will discuss the benefits of creating instructions for your loved ones as well as unique financial issues. Serious collectors and those who simply enjoy the hobby are welcome; the information will be useful to all.

Our panel discussion will be led by **Karen Jackson,** joined by Diane De Grazia and Bob Jackson. An attorney and the museum's Senior Planned Giving Officer, Karen specializes in sophisticated tax and charitable planning through the use of charitable trusts and other vehicles. She has significant experience in establishing and advising charitable trusts, corporate and family private foundations, publicly supported charities, and endowment development.

Diane De Grazia is the Clara T. Rankin Chief Curator at the Cleveland Museum of Art. Prior to joining the museum five years ago, she spent more than 20 years as a curator at the National Gallery of Art, specializing in 16th- to 18th-century Italian paintings and drawings. Diane is an international speaker and author and an active member of many professional organizations.

Bob Jackson provides a unique perspective as both a collector and attorney. A founding partner in the law firm of Kohrman Jackson & Krantz and a principal in NextStep, a venture capital fund, he is a nationally known rare book collector and frequent speaker and writer on topics including the psychology of collecting, artists, and illustrators.

To register for the free seminar, please call ext. 586 or fax your name, address, and phone number to 216–231–6565 under the heading "Estate Planning for Collectors."

The Cleveland Museum of Art
11150 East Boulevard
in University Circle
Cleveland, Ohio
44106–1797

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Membership, ext. 268
Ticket Center 216–421–7350 or
1–888–CMA–0033
Beachwood Place Museum Store
216–831–4840
Airport Museum Store
216–267–7155

Hours
Tuesday, Thursday, Saturday, Sunday 10:00–5:00
Wednesday, Friday 10:00–9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Parking
Parking deck: $5 flat rate; $3 after 5:00. Surface lot: 90¢ per half-hour to $7 maximum. Free for senior citizens on Tuesdays

Still Lifes Café
Kitchen closes one hour before museum

Oasis Restaurant
Sunday brunch 11:00–2:30
Reservations recommended; call 216–229–6216

Ingalls Library Members Hours
(ages 18 and over)
Tuesday and Thursday–Saturday 10:00–5:00
Wednesday 10:00–9:00

Slide Library by appointment only

Print Study Room Hours
By appointment only Tuesday–Friday 10:00–11:30 and 1:30–4:45

Sight & Sound
Audio guide of the collection. Free to members, $4 others, $3 students and seniors. Check out the new entries from the Robert P. Bergman Gallery.

Ticket Center
Tuesday and Thursday 10:00–5:00; Wednesday and Friday 10:00–8:00; Saturday and Sunday 10:00–5:00. Call 421–7350 or, outside the 216 area code, 1–888–CMA–0033

Website
www.clevelandart.org



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Regular conservation keeps outdoor sculptures happy.

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